1: Childs M-5 (1924-1940) 1949 FP13 Mbundu FP13

463 *Wood-working*, including the following specializations:
462 Doors, windows, and their frames; coffins.
[322] Beds, tables, chairs, &c.
Mortars, pestles, grinding-handles, and handles for various iron implements.
Stools, household utensils, carved images, staves, knobkerries, &c.
Drums and other musical instruments.
Canoes (dug-outs and coracles).
Rope-making, nets, and rudimentary weaving.
Thatching has its specialists although all men can thatch.
Fishing.
Bee-hunting, including the making of hives.
224 *Hunting*.
326 *Iron-smelting and smithing*.
791 *Medical-practice and Divination*.

The last three professions of the list are sacred and are entered under special conditions. They are often passed on by inheritance, but not always. All of them require sacrifice at certain stages, and when the enslavement of a spirit (*oku andeka*) is required, it is socially allowable. This seems to be the case with these offices as with those of the king and his ministers, both because of benefits accruing to the community in their exercise and also because of inherent danger to the individuals who exercise these functions.

177 The advent of European commerce, industry, and government
463 has created a number of types of employment for boys and young men, some of which entail prolonged absence from the village and a loosening or severing of kinship ties. Church and mission have
[797] also offered employment and have opened new opportunities for advance in place and in position.

861 Later childhood, then, is the period of technical training during which it is expected that a large amount of economic responsibility will be assumed. A child begins to own property even before this, and from the beginning of later childhood will be accounted legally responsible for his actions. It is recognized, however, that he should not be set tasks beyond the experience or ability of his age and that the full responsibility of adulthood will only come with marriage.

[538] *Umãlẽhẽ ka tonyõlã ongulu yuvala*;
A youth does not scrape the pig for the wedding feast;
pekonjo pa siala (*ovonya*).
on the hoof there remain (bristles).

V. ECONOMIC LIFE

The words "economic life" are here used with a wide connotation including nature lore, food supply, trade, transport, and industries; all these are combined to form a foundation for every aspect of the social life of the tribe. 182

The truth of this is realized if one pays attention to the rites connected with occupations. For the hunter there is special training, ritual, and a peculiar mode of burial. Final ceremonies in the initiation of a young blacksmith are associated with sacred acts such as sacrifice of animals and the sprinkling of the tools with their blood. Even the simple occupation of pounding corn requires that the rock shall be dedicated to this purpose by sprinkling the blood of a chicken on the surface. Similarly, a clay pit has to be consecrated before the raw material may be taken for making pottery. A caravan journey is not merely a commercial undertaking; the accompanying medicine-man carries a wooden figure which he consults with regard to the route (Plate XXI, Fig. 5). 788 782 [787]

Division of labor according to sex is one of the most important principles involved in the economic life, more particularly in occupational groupings, which are strictly observed. Moreover, within any one activity, such as house-building, there are tasks for men only, while other parts of the work are performed exclusively by women or children. 462

The study of industries is of great importance when a comparison of Umbundu and adjacent cultures is being made. This is particularly true in the instance of wood-carving, an occupation yielding highly specialized products some of which are connected with religious belief and ritual. All artifacts are valuable as criteria of cultural contacts, though their reliability as evidence of trait diffusion naturally varies with their degree of complexity. Study of native industries in relation to European contacts illustrates a cultural process which may result in acceptance, rejection, or ingenious adaptation of new ideas. 322 177 [778]

That a study of the economic life of a tribe is not merely a recording of material processes and artifacts, is illustrated by observation of the treatment of cattle. This pastoral pursuit naturally falls under a heading "Domestic Animals," but the ideas associated with cattle, including funeral feasts, use of horns on graves, and the wrapping of the royal corpse in oxhide, lead directly into important matters of belief and ritual. 182 231

322 532 The tools used by the wood-carver are the saw, ax, adze, and knife. The products of this craft may be conveniently divided into the following groups:

(1) Figurines of human form (Plate XXI, Figs. 1–6).

(2) Animal forms, chiefly snakes, tortoises, birds, and lizards. The dog is sometimes represented (Plates XIX, Figs. 1–5; XLI, Fig. 1).

[534] (3) Parts of musical instruments, such as drums and the base-boards of *sansas*. The latter often have the metal keys mounted on boards decorated with elaborately incised patterns (Plates XLI, Fig. 2; XXII, Fig. 5).

[415] (4) Domestic implements and utensils, chief of which are heavy wooden beaters for flattening mud floors of houses, grain pounders, stools, cups, platters, bowls, and a heavy pestle and mortar (Plates XIII, Fig. 3; XVIII, Figs. 1, 2).

[531] (5) Carved sticks and clubs; these often show elaborate incised decorations of geometrical patterns. Frequently the head of the stick is carved to represent a human head or a full-length figure. [213] The ornamented stick or club is carried as part of the personal dress and artistic equipment. The throwing club is usually a straight stick with an undecorated knob at the end (Plate XX, Figs. 1–10).

(6) Carved wooden posts representing the human form. These are set up at the wayside. One has been obtained from a grave near Bailundu.

(7) Tobacco-pipes and snuff boxes (Plate XV, Figs. 2, 4).

177 532 Figurines of human form require special consideration, because they have claims other than that of aesthetic expression. The figures representing Europeans, or natives using some article of foreign introduction, illustrate the grafting of foreign ideas on older methods of work.

113 The art of the African Negro has of late years been accorded a place of honor in critical circles of Europe and America (P. Guillaume and T. Munro, Primitive Negro Sculpture, New York, 1926). Usually, however, the formal technique of lines, curves, and the general aesthetic effect have been discussed to the exclusion of the ethnological background which determines style and function.

532 By far the best example of carved human figures collected in Angola was the one from Cangamba (Plate XXI, Fig. 4). This female figure, 60 cm high, is carved from hard, dark, red wood in such a way as to achieve a graceful result by the employment of a few

787 532 A common type of small figurine, some of which are female, others asexual, is represented by an illustration (Plate XXI, Fig. 2). Such little carvings are a normal part of the miscellaneous contents of a divination basket described in chapter IX. These figures have been obtained from Elende, Bailundu, and Caconda, all of which are centers of Umbundu culture.

322 532 756 In addition to the figurines described, the collection contains many more whose use may be conjectured. The interrogation of Ovimbundu people indicates clearly that there are specific uses of wooden figures which are consulted by the medicine-man. The foregoing explanations illustrate the nature of the beliefs associated with carved wooden figures, but it is not always possible to elicit a clear account of the specific use of each one.

171 532 Consideration of this aspect of the wood-carver's art has an important bearing on the culture contacts of the Ovimbundu. In studying this question I have instituted comparisons between these figures from the Ovimbundu of Angola and similar figures from the Kasai area of the Congo region (chapter X). The publications of the Musée Congo Belge provide illustrations for comparison with the figures in Field Museum's collection.

The carving of animal forms (Plate XIX, Figs. 1–5) is no more than a means of aesthetic expression resulting from accurate observations of animal life as recorded under "Nature Lore." Inquiry failed to show that figures of animals are, or were at any time, used in rites and ceremonies.

[643] The carrying of a carved stick is essential when a chief is visiting, attending a council in his own village, or receiving visitors. The ornamental paddle (Plate XX, Fig. 8) was owned by the chief of the capital village (*ombala*) of the Vangangella, near Ngalangi.

[765] At the death of a chief his staff of office, with his tobacco-pipe and sleeping mat, are placed in a small house where such relics of deceased chiefs are kept permanently (Plate XLVI, Fig. 1). Plate XX, Fig. 6, shows a staff of this kind which was preserved in a sacred house in the capital village of Ngalangi, and on the same plate are drawn short ornamental clubs which French ethnologists call *batons de promenade*, an appropriate name because of their use as part of the full dress equipment.

[276] The Ovimbundu have specialized in the carving of small objects, for, in addition to clubs and staffs, tobacco-pipes and snuff boxes are often elaborately carved (Plate XV, Figs. 2, 4).

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

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OVIMBUNDU WOOD-CARVERS, ELENDE

Fig. 1. Making human and animal figures. Fig. 2. Carving drum

[p.395]